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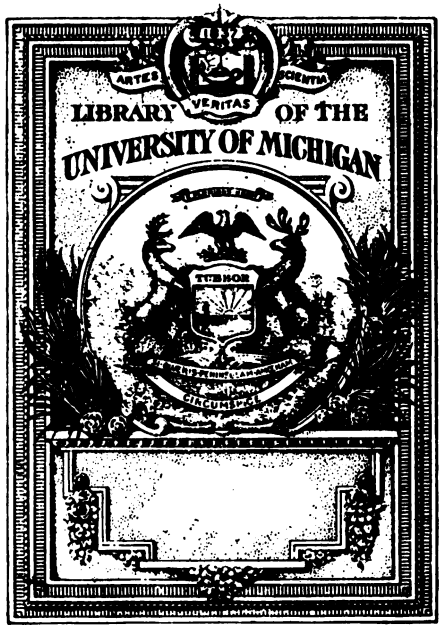
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INTRODUCTION

—

Portrait Painters
in
COLONIAL DAYS

INTRODUCTION

Portrait Painters in *Colonial Days*

THE earliest record of a painter in the colonies is that of GUSTAVUS HESSELIUS (1682–1755), a Swede who landed at Christina, now Wilmington, Delaware, in May, 1711, and a few weeks later went to Philadelphia, in the neighborhood of which city he spent the rest of his life. To Hesselius was given the first public art commission known to have been executed in this country; for on September 5, 1721, he received an order "to draw ye history of our Blessed Saviour and ye Twelve Apostles at ye last Supper" for the altar of St. Barnabas' Church, in Queen Anne Parish, Maryland. The altarpiece was completed and its price, £17, was paid November 26, 1722; unfortunately the church was destroyed in 1773 and all trace of the painting has been lost. Portraits by Gustavus Hesselius and by his son, John Hesselius, are still in existence, several being in the Historical Society of Pennsylvania in Philadelphia.

JOHN WATSON (1685?–1768), a Scotchman, came to the colonies in 1715 and settled at Perth Amboy, then the capital of New Jersey. After his first visit he returned to Europe and brought back to his adopted country a number of paintings, which thus formed the first collection of pictures in this country. His own work consisted of portraits and ideal heads of kings and heroes, but Dunlap, writing in 1834, said even then, "None of the pictures brought into this country or painted by him can now be found."

It was, however, in New England that portrait painting in the second quarter of the eighteenth century was most popular. The best known of the early portrait painters was JOHN SMIBERT, sometimes written Smybert, (1684?–1751), who was born in Scotland and studied in London. As all writers on the history of American painting have copied the facts of Smibert's life from Walpole's Anecdotes of Painting in England, which was compiled from the manuscript notes of George Vertue, originally printed in 1771 and published in 1780, an exact quotation is given here from the edition of 1828, Volume IV, page 48:

"John Smibert of Edinburgh, was born about 1684, and served his time with a com-

mon house-painter; but eager to handle a pencil in a more elevated style, he came to London, where however for subsistence he was forced to content himself at first with working for coach-painters. It was a little rise to be employed in copying for dealers, and from thence he obtained admittance into the academy. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Raphael, Titian, Van Dyck, and Rubens, and improved enough to meet with much business at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted against the persuasion of his friends to embark in the uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of Cloyne, whose benevolent heart was then warmly set on the erection of an universal college of science and arts in Bermudas, for the instruction of heathen children in christian duties and civil knowledge. Smibert, a silent and modest man, who abhorred the finesse of some of his profession, was enchanted with a plan that he thought promised him tranquility and honest subsistence in a healthful Elysian climate, and in spite of remonstrances engaged with the Dean, whose zeal had ranged the favour of the court

on his side. The king's death dispelled the vision. Smibert however, who had set sail, found it convenient or had not resolution enough to proceed, but settled at Boston, in New England, where he succeeded to his wish, and married a woman with a considerable fortune, whom he left a widow with two children in March, 1751." A panegyric on him, written in Boston, was printed in the London Courant during 1730.

From the Dictionary of National Biography (London, 1897) we learn that the " academy " in which Smibert studied was that of Sir James Thornhill, in St. Martin's Lane, London, and the visit to Italy was from 1717 to 1720, also that on his return to London he joined a society called the Vertuosi of London, of which George Vertue was a member.

Among Smibert's sitters in London was George Berkeley (1685–1753), Dean of Derry, and this portrait, painted in 1728, is now in the National Portrait Gallery in London (see Catalogue of the National Portrait Gallery, edited by Lionel Cust, illustrated, 1 : 229, No. 653).

Dean Berkeley, who is now chiefly remembered in this country as the author of the line " Westward the course of empire takes its

way," left England on September 4, 1728, to found a university, and Smibert was one of the party that accompanied him. They reached Newport, R. I., in January, 1729. Both Dean Berkeley and Smibert spent some time at the home of Dr. MacSparren in Narragansett, R. I., and doubtless it was at that period that he painted the portrait of Dr. MacSparren which forms part of the present exhibition, as well as that of his wife, which belongs to the Boston Museum of Fine Arts. The plan for a university having failed, Berkeley remained in Newport for a couple of years, then sailed from Boston toward the end of 1731, reaching London in February, 1732.

Smibert, however, settled in Boston, where, on July 30, 1730, he married Mary Williams, a daughter of Dr. Williams, who was a Latin master in Boston for fifty years. Her portrait is owned by the Massachusetts Historical Society. They had four children; the youngest, Nathaniel, born January 20, 1735, is said to have had some success as a portrait painter, but died at the age of twenty-one. (Perkins, in Massachusetts Historical Society Proceedings for 1878.)

A description of forty-eight portraits attributed to Smibert is given in the Proceedings of

the Massachusetts Historical Society for 1878 and 1879, and also the "Inventory of the Estate of Mr. John Smibert, late of Boston, Painter, taken by us the subscribers in February, 1752." This shows him to have been worth £1,387, 4s, 9d, and contains such interesting items as: "Colours and oyls £307, 16s, 5d; 35 portraits £60, 5s, 4d; 41 History pieces and pictures in that taste £16; 13 Landskips £2, 13s; 2 Conversation pictures £23, 6s, 8d; Bustoes and figures in Paris plaister & models £4, 5s, 8d; Prints and books of prints £11, 12s, 8d; Drawings £4, 16s; Pillows, prospect glass and magnifying glass, foyles and flutes £1, 11s, 4d." The subscribers to this inventory were David Cutter, Joseph Gale, and John Greenwood, with Mary Smibert and John Moffatt as administrators. JOHN GREENWOOD was doubtless the painter whose name appears on a print engraved by Peter Pelham. He is supposed to have been born in Boston in 1727 and to have died in London in 1792.

Smibert's best known work is the so-called Berkeley Family Picture, which was painted during Bishop Berkeley's stay in Newport and Narragansett. The canvas is 93 by 70 inches and is signed: "Jo. Smibert fecit 1729." Eight persons are represented, including Dean Berke-

ley and the artist. A replica in oil, by Smibert, 24 by 29 inches, is now in the Irish National Gallery at Dublin, having been purchased in 1897.

In the chancel of the First Trinity Church, Boston, consecrated April 15, 1735, there were paintings by John Smibert which were much admired in their day (see Chester's Trinity Church in the City of Boston, p. 10). Two little heads of cherubs, in the vestry room of the present Trinity Church, which were saved at the time of the great fire in 1872, are supposed to have formed part of the church's decoration.

Several interesting side-lights on the career of Smibert are contained in the valuable History of the Narragansett Church, by Wilkins Updike, published originally in 1847, of which a new and revised edition was issued in 1907. To prove that Smibert had been in this country before his visit with Dean Berkeley, a letter is given, dated December 4, 1845, from Mrs. Frederic Allen, a granddaughter of Dr. Sylvester Gardiner (who must have been intimately acquainted with the painter), and herself the owner of the MacSparren portraits by Smibert, as follows: "The portraits were painted by Smibert, the master of Copley. He was *the*

first American painter who went to Rome to study the fine arts. He *returned* from England in the same ship with Bishop Berkeley." Also Gulian C. Verplanck remarks of him: "Although he was not an artist of the first rank, yet the best portraits which we have of the eminent magistrates and divines of New England and New York who lived between 1725 and 1751 (the year of Smibert's death), are from his pencil." This would make the beginning of his American career four years earlier than the arrival of Dean Berkeley. Another fact pointed out is that he went to Boston only a few months after landing at Newport, and seems to have established himself there as if in a familiar place where he might previously have been acquainted with the lady whom he married soon afterwards.

Smibert's paintings were among the few pictures known to the following generation of painters in this country. Trumbull, after returning from the army, resumed his painting in Boston in 1777, in the room, he said, "which had been built by Smybert, and in which remained many of his works." Copley had also used this studio. Allston, still later, in a letter to a friend, speaks of having been influenced by "the head of Cardinal Bentivoglio [orig-

inal in the Uffizi, Florence], from Van Dyck, in the College Library (Cambridge) which I obtained permission to copy, one winter vacation. This copy was by Smibert. At that time it seemed to me perfection, but when I saw the original, some years afterwards, I had to alter my notions of perfection; however, I am grateful to Smibert for the instruction he gave me—his work rather."

Somewhat later than Smibert is another New England "limner," JONATHAN B. BLACKBURN (1700?–1765?). H. W. French, in Art and Artists of Connecticut (p. 30), states: "About 1703 an itinerant painter and Jack-of-all-trades, Christopher B. Blackburn, worked in various parts of Connecticut. Certain papers dated in Wethersfield would indicate that he was the head of a moderate family living there. It may be that Christopher B. had a son Jonathan B., possibly born in Wethersfield, probably about 1700." It is known that he was painting portraits in Boston from 1750 to 1765, after which date there is no information about him. It is supposed that he left Boston because he felt himself outdone by Copley, who is said to have been his pupil. A description of fifty-three portraits attributed to Blackburn is given in the Proceedings of the Massachusetts His-

torical Society for 1878 and 1879. Six by him are included in this exhibition.

ROBERT FEKE was one of the early colonial painters whose work has merit. He was a descendant of Henry Feake (or Feek, Feeks, or Feke, as the name was written at various times), who emigrated to Lynn, Mass., in 1630, where he was admitted as a freeman on May 14, 1634. About 1656 he settled at Mespat, Newtown, Long Island (Savage's Genealogical Dictionary, 2:93), apparently for religious reasons. Robert Feke was of the fourth generation. He is said to have left home on account of religious disagreements; during his wanderings he was taken prisoner and carried to Spain, where he beguiled his captivity by making crude pictures, which he sold on his release. After visiting some of the foreign galleries he returned to the colonies and began his career as a portrait painter. He married, settled at Newport, and worked there and in New York, Philadelphia (1746), and other cities. He is supposed to have gone to the Barbadoes for his health and to have died there at the age of forty-four years. (Historical Magazine, 1860, p. 20.)

Few portraits by Feke are now in existence. Bowdoin College owns one of Governor James

Bowdoin, in addition to that of William Bowdoin which has been lent for the present exhibition; both were painted at Newport. A portrait of Mrs. Charles Willing, dated 1746, was lent to the Portrait Exhibition of the Pennsylvania Academy of the Fine Arts in 1895, and the Historical Magazine of 1859 refers to a "kit-kat (size of life) of a gentleman in the handsome full dress of the time, 1746," which was then owned in Philadelphia, as was that of Mrs. Willing.

One of the painters who worked farther south is JOHN WOLLASTON, who is known to have painted in Philadelphia in 1758 and in Maryland and Virginia a little later. JAMES PLAYPOOLE (1720–?), who was born in Philadelphia, is remembered chiefly as the instructor of his nephew, MATTHEW PRATT (1734–1805). Pratt's most important picture is The American School, which belongs to The Metropolitan Museum. It shows the London studio of Benjamin West (1736–1820), who, although born in Chester County, Pennsylvania, went to Italy when he was twenty-two years of age and thence to England where he spent the rest of his life and on the death of Sir Joshua Reynolds in 1792 succeeded him as President of the Royal Academy.

In New York there were no prominent painters in pre-Revolutionary days. The only names that have come down to us are those of L. Killbrunn and Abraham Delanoy, Jr. L. KILLBRUNN, according to Dunlap, painted portraits in New York in 1761 and may have continued to work here until 1772. A half-length life-size by him of Dr. William Beekman is dated 1761, and there is also a portrait of Mrs. Beekman, which was included in the Portrait Exhibition held at the National Academy of Design in 1894. ABRAHAM DELANOY, JR., was born in New York, probably in 1740, and died in the same city about 1786. He visited England about 1766 to 1769 and was instructed for a time by West. There is a reference to his being in London in a letter from Charles Willson Peale, published in John Sartain's Reminiscences of a Very Old Man (p. 147), where he mentions going with West in 1769 to the rooms of Mr. Delanoy, who expected soon to " return to his native place, New York." One of the students in Pratt's American School is supposed to be Abraham Delanoy. Dunlap mentions several portraits of members of the Beekman family by this painter, and himself remembered the man from 1780 to 1783 in " the sear and yellow leaf both of life and

fortune when he was consumptive, poor and his only employment sign-painting."

Of all the painters of colonial times, the most important was JOHN SINGLETON COPLEY, the first who without European training produced work of real artistic value. Although the latter years of his life were spent in England, Copley, unlike West, is closely identified with colonial days in America; out of more than four hundred pictures described by Frank W. Bayley (1910) the majority were painted in this country.

The parents of John Singleton Copley, Richard Copley and Mary Singleton, were both born in Ireland. In 1736 they came to Boston, and the son was born in that city on July 3, 1737. Shortly afterwards the father died while on a trip to the West Indies.

Copley's mother married PETER PELHAM on May 22, 1748, according to the records of Trinity Church, Boston, when the boy was in his eleventh year. It is evident that they were in very moderate circumstances, and that even after her second marriage his mother had to help maintain the family. Her method is indicated by the following advertisement from the Boston News Letter of July 11, 1748: "Mrs. Mary Pelham, (formerly the widow

Copley on Long Wharf, tobacconist) is removed to Lindel's Row, against the Quaker Meeting House, near the upper end of King Street, Boston, where she continues to sell the best Virginia Tobacco, Cut, Pigtail and Spun, of all sorts, by Wholesale and Retail at the cheapest rates." (W. H. Whitmore, Painters and Engravers of New England, in Proceedings of Massachusetts Historical Society, 1866, p. 201.) Another advertisement showing Mr. Pelham's occupation at the same time appeared in the Boston Gazette of September 20, 1748: "Mr. Pelham's Writing and Arithmetick School near the Town House, (during the winter) will be open from candle light till nine in the evening, as usual, for the benefit of those employed in Business all the Day—and at his Dwelling House near the Quaker's meeting in Lindall's Row, all persons may be supply'd with the best Virginia Tobacco, cut, spun, into very best Pigtail and all other sorts: also Snuff at the cheapest rates." (Ibid.)

In 1738 Pelham advertised to "teach Young Gentlemen and Ladies Dancing, Writing, Reading, Painting upon Glass and all sorts of Needle-work." He was, for his time, a passable painter and a good engraver, and it is probable that he taught his stepson the rudi-

ments of his art, although the boy was only fourteen when Pelham died. The records of Trinity Church show that he was buried December 14, 1751. Copley's mother lived until 1789.

As proof of Pelham's ability both as a painter and an engraver, there is an engraved portrait of the Rev. Cotton Mather, dated 1727, which is inscribed "P. Pelham ad vivum pinxit, ab origine fecit et excud." Among the family portraits of the Mathers now belonging to the American Antiquarian Society of Worcester, Mass., there is one of Cotton Mather which has been lent for this exhibition. The accessories in the engraving are the same as in this portrait, but reversed, as if the artist had copied it direct on the copper plate. The attribution of the portrait to Pelham rests on its resemblance to the engraving.

The same inscription, "P. Pelham pinxit et fecit," is on an engraved portrait of the Rev. John Moorhead, published in 1731, which is in the collection of the Bostonian Society (1893, Catalogue No. 244), and on an undated portrait of Mather Byles. Pelham also engraved, about 1734, Smibert's portrait of the Rev. Benjamin Colman, and issued an engraving of the portrait of the Rev. William Cooper,

inscribed "J. Smibert pinxit, P. Pelham fecit 1743. Printed for and Sold by Stephen Whiting at ye Rose and Crown in Union Street, Boston." A similar inscription with the two names appears on an engraving of the portrait of the Rev. Joseph Sewall which is in this exhibition. In 1750 a portrait of the Rev. Thomas Prince was engraved by Pelham from a painting by Greenwood, and a copy of this belongs to the Bostonian Society (1893, Catalogue No. 308).

When Pelham married the widow Copley he was a widower with three sons, Peter, Charles, and William, and by his second wife he had one son, Henry. When Copley was fifteen years of age he painted a portrait of his stepbrother Charles, now owned by Charles Pelham Curtis. The following year he made the portrait of the Rev. William Welsteed which belongs to the Massachusetts Historical Society, and an engraving of this, inscribed "Rev. William Welsteed of Boston in New England, Æ 58, 1753, J. S. Copley pinxit et fecit. Printed for and sold by Stephen Whiting at ye Rose and Crown in Union St.," belongs to the Bostonian Society (1893, Catalogue No. 245) and proves that Copley engraved at least a few plates.

His first marked success, however, was a portrait of his half-brother, Henry Pelham, which he sent to England. It was exhibited at the Incorporated Society of Artists of Great Britain and appears in the catalogue of 1766 as A Boy with a Flying Squirrel by Mr. William Copley of Boston, New England. The story of this picture, often told, is that it was consigned to Benjamin West, but was received before the letter from Copley, which did not arrive until after the day for accepting pictures for the exhibition. West recognized it as the work of an American from the squirrel and also from the pine on which the canvas was stretched, and it was accepted on that ground. The following year, 1767, Copley was elected a member of the Society of Artists of Great Britain. West then advised him to go to England, but it was some years later before he decided to leave his native country.

Copley married, on November 16, 1769, Susannah Farnum Clarke, a daughter of Richard Clarke, the agent of the East India Company to whom was consigned the cargo of tea of the famous Boston Tea Party. The eldest of Copley's children was Elizabeth Clarke, who was born in Boston in 1770; she married Gardner Greene and left England for Boston in

1800; she died in 1866, aged ninety-six years. The second child, John Singleton, Jr. (Lord Lyndhurst), was born in Boston in May, 1772; he was a conspicuous figure in English public life and was several times Lord Chancellor; he died in London, October 11, 1863. Mary, the third child, was born in Boston in 1773 and died in England, unmarried, April 23, 1868. The fourth child, who was born a few months before Mrs. Copley sailed for England on May 27, 1775, was left in Boston and died soon afterwards. The fifth child, Susannah, was born in London in 1776 and died in 1785 at the age of nine years. The sixth child, Jonathan, shown as a baby of about twelve months of age in the Family Picture, died in London in 1785.

In 1771 Copley wrote that he was earning a comfortable income. At that time he moved in the best society and his courtly manners and genial disposition made him a general favorite. He painted portraits of many of the families in Boston and in other New England towns. In 1773 he resided for some time in New York, and Dunlap, in his History of Design in the United States (1834, Vol. I, p. 10), says: "We remember particularly the portrait of the Rev. Doctor Ogilvie (lent this exhibit by Trin-

ity Corporation) as of this period. The painter's easel was in Broadway, on the west side, in a house which was burnt in a great conflagration on the night the British army entered the city as enemies." Many of these early portraits belong to descendants of the sitters. It has been the aim in preparing this exhibition of colonial portraits to show only those painted in the colonies; nineteen by Copley are exhibited.

The approach of war finally decided Copley to go to Europe, and he sailed for England in June, 1774. He arrived in London on July 10th and left there on August 26th for Italy, where he remained until December, 1775, when he returned to London. His wife and family sailed for England on May 27, 1775, and joined him in London, where the rest of his life was spent.

Copley became the fashion in England and many of the nobility sat to him, including the three daughters of King George III. Following the trend of the day he took up historical painting. His Death of Major Pierson and his Death of Chatham are both in the English National Gallery; the Siege of Gibraltar is in the Guild Hall of London; Charles I Demanding the Surrender of the Five Impeached Members is in the Boston Public Library. Copley's mas-

terpiece is considered to be the Copley Family Portrait in the Boston Museum of Fine Arts.

From 1776 to 1812 Copley was a regular exhibitor at the Royal Academy, showing in all forty-three pictures. He was elected an Associate of the Royal Academy in 1776 and a full Academician in 1779. His address for the first few years is given as Leicester Fields; from 1783 he lived in the house at 25 George Street, Hanover Square, where he died on September 9, 1815, and where his son, Lord Lyndhurst, lived until his death in 1863. Copley was buried in the tomb belonging to Governor Hutchinson's family in the parish church at Croyden, near London.

The painters of the middle of the eighteenth century must be considered as pioneers, and if much of their work lacks technical skill, it is important as reflecting conditions in the colonies at a time when the New World was in a formative stage. The price for a head by the early "limners" was often only one pound ($5), and the natural desire to leave a record of personal appearance for the immediate family led to the production of many of these portraits in oil, a much more permanent medium than the popular photograph of to-day. While most of the colonial portraits are of value chiefly for their his-

torical connection, it is of interest to trace the development of art in this country from Smibert and Blackburn to Copley, and thence to Stuart and others of the end of the eighteenth century whose works are so much better known.

The painters represented in this exhibition are Blackburn, Copley, Feke, Pelham, and Smibert. The portraits are catalogued alphabetically under each of these artists.

CATALOGUE
of
Colonial
PORTRAITS

CATALOGUE
of
Colonial
PORTRAITS

1. THEODORE ATKINSON, Sr., by JONATHAN B. BLACKBURN.

Theodore Atkinson, the fourth of this name in the colonies, was born at Newcastle, N. H., December 20, 1697. He was graduated from Harvard College in 1718. In 1734 he married Hannah, the daughter of Governor John Wentworth and widow of Samuel Plaisted of Berwick, Me. He became Colonel, Secretary of State, Councillor, and Chief Justice of New Hampshire. He died September 22, 1779.

Life-size, to below the knees. He is seated in a high-backed chair with his body slightly turned to the right; his right hand, holding a white quill pen, rests on several documents that lie on the blue cover of a table at his side. One of these papers is entitled Expenses of Government, another Enlistm'ts Returnd for 1760, and with them is the Seal of State. He wears a reddish brown suit

trimmed with gold braid, sheer white lawn ruffles at the wrists, a white neckcloth, and full white wig. A dark wall forms the background.

This portrait, with those of his wife, Hannah, and of Theodore Atkinson, Jr., by Blackburn, and of Mrs. Theodore Atkinson, Jr., by Copley, were inherited by Frances Atkinson, who, in 1819, married Asa Freeman of Dover, N. H. (see Wentworth Family, 1 :301 and 548). The portraits of Mr. and Mrs. Atkinson, Sr., belonged in 1878 (Massachusetts Historical Society, Proceedings for 1878) to Mrs. Mary Wendell Tredick of Nokesville, Va., and her sister, Mrs. Charlotte King Atkinson Wadleigh of Union, N. H. This portrait has never been exhibited. A copy is in the office of the Secretary of State at Concord, N. H. The frame is from a Paul Revere design.

Oil on canvas: H. 50¼; W. 40. Signed at the left above the table: I. Blackburn Pinxit 1760.

Lent by W. H. Wentworth of Lexington, Mass.

2. THEODORE ATKINSON, Jr., by JONATHAN B. BLACKBURN.

Theodore Atkinson, the fifth of that name, was born in 1736. He was graduated from Harvard College in 1757 and married, May 13, 1762, his cousin, Frances Deering Wentworth, whose portrait by Copley forms part of this exhibition. He succeeded his father as Secretary of State for New Hampshire. He died at Portsmouth, N. H., October 28, 1769.

Slightly less than life-size, to below the knees. He is standing with his right hand outstretched, the left in his breeches pocket, and his black cocked hat under his arm. He wears a russet-colored broadcloth coat and breeches and an elaborately embroidered white silk waistcoat; white linen ruffles are at the wrists and he has a tucked white collar with ruffled shirt front. His brown hair is combed back and dressed with curls at the sides. There is a landscape background.

This portrait was inherited by Frances Atkinson, who, in 1819, married Asa Freeman of Dover, N. H.; it belonged in 1878 (Massachusetts Historical Society Proceedings) to Francis A. Freeman of Hanover, N. H. In

1908–1909 it was lent to the Metropolitan Museum of Art by Frances A. Marble. A copy is in the office of the Secretary of State at Concord, N. H. The frame is from a Paul Revere design.

Oil on canvas: H. 50¼; W. 40.

Lent by W. H. Wentworth of Lexington, Mass.

3. COLONEL HARRY BABCOCK, by JONATHAN B. BLACKBURN.

Harry Babcock, born in 1736, was the eldest son of Dr. Joshua Babcock of Westerly, R. I. He entered Yale at twelve years of age and took his degree at sixteen, at the head of his class, it is said. At eighteen he obtained a charter for an independent company of infantry of which he was appointed captain, and he took part in the French and Indian wars and in the Revolution, when he was commander of the forces at Newport and received the rank of Colonel. He married, settled in Stonington, Conn., and died in 1800.

Slightly less than life-size, to below the knees. He is standing with his right elbow resting on a post; in his right hand he holds

COLONEL HARRY BABCOCK

BY

JONATHAN B. BLACKBURN

(CATALOGUE, NO. 3)

a black cocked hat trimmed with silver braid; his left hand is on his hip near the hilt of a small sword. He wears a dark blue coat lined with white, a white satin waistcoat, dark blue knee breeches, and white silk stockings. The background consists of a low wall with a high post at the left and reddish sky beyond.

In 1845 this picture was at Stonington, Conn., in the possession of Mrs. Lucy Babcock, widow of the sitter's son, Major Paul Babcock, at the home of her daughter, Mrs. Nathaniel Palmer. It is illustrated in Updike 1:228.

Oil on canvas: H. 49¾; W. 39¾. Signed at lower left: I. Blackburn Pinxit 1756.

Lent by W. Irving Babcock of New York.

4. MRS. JOSHUA BABCOCK, by JONATHAN B. BLACKBURN.

Hannah Stanton was born at Stonington, Conn., in 1714. She married Dr. Joshua Babcock of Westerly, R. I., on August 11, 1735, and died in New York City, September 19, 1778.

Life-size, to below the knees. She is seated on a low wall, and in her right hand holds

an orange-colored nasturtium; her left elbow rests on the corner of a stone parapet. She wears a low-necked blue gown with a white bow in front; a string of pearls is draped across her breast and caught at intervals. A pinkish scarf falls back of her and over the wall at the right. There is a landscape background.

Illustrated in Updike, 2:288, when it belonged to the Rev. S. S. Mathews of Boston, from whom it was inherited by his daughter, the present owner.

Oil on canvas: H. 45⅞; W. 37. Signed at the right on the parapet below her arm: I. Blackburn Pinxit 1761.

Lent by Mrs. Elisabeth Mathews Richardson of Roxbury, Mass.

5. MRS. NATHANIEL BARRELL, by JONATHAN B. BLACKBURN.

Sarah Sayward, the only child of Jonathan Sayward (1713–1797), was born January 22, 1738. She married Nathaniel Barrell (1732–1831) on November 23, 1758, at the Sayward mansion at York, Me., which was built in 1718, and is still occupied by de-

MRS. NATHANIEL BARRELL

BY

JONATHAN B. BLACKBURN

(CATALOGUE, NO. 5)

scendants. They resided at Portsmouth for several years, and then settled at York, where she died April 23, 1805. They had eleven children.

Life-size, to the knees. The figure is turned to the left with the face three-quarters to the front. A basket of flowers hangs on her left arm and a rosebud is held in her raised right hand. She wears a greenish blue silk dress trimmed with pinked ruffles of the same material; it is cut square at the neck, over which a white lawn fichu is crossed; the sleeves are finished with white lawn and silk ruffles. A double row of pearls is about her neck and there are pearls in her dark hair. Back of the figure is a stone balustrade with a large vase at the right and a landscape background beyond; dark blue sky with pinkish light at the horizon.

This picture is entered in Perkins' Life of Copley as being by that artist, but in the list prepared by Perkins for the Massachusetts Historical Society and published in the Proceedings of 1878 it is stated that "subsequent inquiry has proved it to be one of Blackburn's finest works." It was then in the possession of the Misses Barrell of York, Me.

Oil on canvas: H. 50; W. 40¼. Signed at the right below the vase: I. Blackburn Pinxit 1761.

Lent by Dr. Leonard Wheeler of Worcester, Mass.

6. MRS. THEODORE ATKINSON, JR. (Lady Frances Deering Wentworth), by JOHN SINGLETON COPLEY.

Frances Deering Wentworth was born September 30, 1745, and was the daughter of Samuel Wentworth, of Boston. She married, May 13, 1762, her cousin, Theodore Atkinson, Jr., who died October 28, 1769. On November 11, 1769, she married another cousin, Sir John Wentworth (1737–1820), the last Royal Governor of New Hampshire. She died at Sunning Hill, Berks, England, February 14, 1813. This portrait was painted at the age of nineteen, when she was the wife of Theodore Atkinson, Jr., whose portrait by Blackburn forms part of this exhibition. The towns of Deering and Francestown, N. H., were named in her honor and that of her mother.

Life-size, almost full-length. She is seated in front of a round table, part of which

shows at the right of the picture. Her right hand rests on the edge of the table and in her left she holds a chain to which is attached a flying squirrel that plays upon the table. She wears a white satin dress, cut low at the neck; the full sleeves are held with jeweled bands and the lawn puffs at the elbows are finished with ruffles of appliqué lace; a brown scarf falls over her right shoulder and across her breast; a blue drapery is at the back of the dress and hangs over the seat of her chair. About her neck is a string of large pearls fastened at the back with a white ribbon bow and there are pearls in her dark hair. The background consists of a column from which hangs a red velvet drapery edged with gold fringe; a glimpse of cloudy sky shows through a window at the right.

This portrait remained in the possession of Theodore Atkinson, Sr., from whom it was inherited by Frances Atkinson, who in 1819 married Asa Freeman, of Dover, N. H. In 1873 it was purchased by John Fisher Sheafe for the private gallery of James Lenox, and was later added to the collection given by him to the City in 1870, which was opened to the public in 1877. It is described

in Bayley, p. 125, and illustrated in the Wentworth Family, p. 548; Scribner's Magazine, 1881, 21:768; and Masters in Art, 1904, 5:plate 9.

Oil on canvas: H. 59; W. 40. Signed at the right below the table: John S. Copley. pinx. 1765.

Lent by the New York Public Library; Astor, Lenox, Tilden Foundation.

7. NICHOLAS BOYLSTON, by JOHN SINGLETON COPLEY.

Nicholas Boylston was born in 1716 or 1717 and died in 1771. He was a prominent merchant and was one of the benefactors of Harvard College, where he founded a chair of rhetoric and oratory of which John Quincy Adams was the first professor.

Life-size, almost full-length. He is seated in a mahogany chair of Chippendale design and his left arm rests on two books, one of which is inscribed: Ledger A. He wears a brown brocaded morning robe, violet waistcoat, white neckcloth, and red cap; white linen ruffles are at the wrists. A dark green curtain forms the background and through a

window at the right there is a view of a harbor.

This portrait belonged, in 1873, to Moses Kimball. It is mentioned in Bayley, p. 21, with two other portraits of Nicholas Boylston that belong to Harvard College. One is a full-length in a blue morning robe and purple cap, and the second, dated 1767 with a monogram, is of three-quarter length in a green morning robe, and ships are seen in the distance.

Oil on canvas: H. 50; W. 40.

Lent by David P. Kimball of Boston, Mass.

8. MADAM COTTON, by JOHN SINGLETON COPLEY.

Life-size, to below the knees. She is seated upon a chair upholstered in red with the figure slightly turned to the left and the face full-front. Her right arm rests upon a table which is covered with a red cloth; a closed fan is held in her left hand and the end of its carved handle rests against her knee. She wears a greenish-blue silk dress made with a long pointed bodice and there is a Watteau drapery at the back; the skirt is trimmed with pinked flounces of the same material

and there are full ruffles of the silk and of white point appliqué lace at the sleeves, while a flat band of the lace edges the square-cut top of the bodice. Her hair is tightly drawn back and there is a small pink-violet bow on top and a larger one at the back of the neck. The background consists of a gray wall with a square column at the left.

This portrait belonged to the Reverend Abraham Williams of Sandwich, Mass., and is supposed to have been given to him by Madam Cotton, one of his parishioners. The portrait has always been in the possession of the descendants of Mr. Williams, who was Mr. Hayden's great-grandfather. There is a tradition that the portrait was damaged by being used as a target; the repairs in the upper right corner were made by Howarth more than fifty years ago.

Oil on canvas: H. 50¼; W. 40.

Lent by Mrs. H. J. Hayden of New York.

9. MRS. THOMAS CRANSTON, by JOHN SINGLETON COPLEY.

Mary Coggeshall became the wife of the Honorable Thomas Cranston of Newport, R. I.

Life-size, to below the knees. She is seated, and her left elbow rests on a green cushion. She wears a dull lilac silk gown, cut square at the neck and trimmed with two white satin bows on the front of the bodice; a white, lace-edged kerchief falls over the shoulders and similar ruffles are on the sleeves; a white lace cap is on her dark hair and a double row of pearls encircles her neck. Dark background with a curtain draped at the left.

This portrait with those of her husband and her daughter Rhoda were taken from Newport to Narragansett by Edward Hazard, who married her youngest daughter, Sarah. The portrait of Mrs. Cranston was purchased from Thomas Cranston Hazard, son of Edward Hazard, by Wilkins Updike, from whom it passed to the present owner. It is described in Bayley, p. 134, and illustrated in Updike 1:122.

Oil on canvas: H. 50⅝; W. 40⅜.

Lent by Daniel Berkeley Updike of Boston.

10. RHODA CRANSTON, by JOHN SINGLETON COPLEY.

Rhoda Cranston, the oldest daughter of the Honorable Thomas Cranston, was born at Newport, R. I., December 22, 1741. She

married the Reverend Luke Babcock, youngest son of Dr. Joshua Babcock, in Newport, on October 20, 1762. Shortly afterward they settled in Westchester County, N. Y., where she died at an early age.

Life-size, to the knees. She is standing with the face and figure slightly turned to the left. She wears a pink silk dress cut square at the neck; the bodice is long with a white plastron in front and a Watteau drapery down the back; the flowing sleeves are trimmed with white lace. Four rows of pearls are about her neck and she has large pearl earrings with drops; a white ribbon is on her dark hair. With both hands she holds a spray of flowers. There is a landscape background with a large tree to the left.

This portrait, with those of her parents, was taken to Narragansett by Edward Hazard, who married her younger sister, Sarah. It was purchased from Thomas Cranston Hazard, son of Edward Hazard, by Wilkins Updike, from whom it passed to the present owner. It is described by Bayley, p. 134, and illustrated in Updike 1:216.

Oil on canvas: H. 50; W. 40.

Lent by Daniel Berkeley Updike of Boston.

11. GOVERNOR MOSES GILL, by JOHN SINGLETON COPLEY.

Moses Gill was born in 1733 and was the son of John, second son of Colonel Gill, and Elisabeth Abbott of Charlestown, Mass. He married Sarah Prince in 1759, and his second wife was Rebecca Boylston. He was for several years lieutenant-governor of the State of Massachusetts and was acting governor from the death of Sumner in June, 1799, until his own death, May 20, 1800.

Life-size, to the knees. He is standing with his left arm resting on the corner of a high, slant-top desk, and between his fingers he holds a paper addressed "To Mr. Moses Gill, Boston." With his right hand he holds back to the hip his dark blue, single-breasted coat, lined with white satin; it has deep cuffs fastened with blue buttons and the white shirt sleeves that show below end in ruffles. He wears a long gray satin waistcoat buttoned up to the neck, where there is a closely tied muslin neckcloth. His powdered wig is creped at the ears. A grayish wall forms the background at the right, and on the other side there is a paneled white door with a draped blue-green curtain.

In 1873 this picture and the portraits of his first and second wives were in the possession of a relative, Mrs. Mary Barron (White) Pratt, and later they belonged to R. M. Pratt of Boston. Described by Bayley, p. 39.

Oil on canvas: H. 50; W. 39¾. Signed at lower left: J. S. Copley Pinx 1764.

Lent by the Rhode Island School of Design of Providence.

12. MRS. SARAH PRINCE GILL, by JOHN SINGLETON COPLEY.

Sarah Prince, the only child of the Rev. Thomas Prince, was born July 16, 1728; she married Governor Moses Gill in 1759 and died August 5, 1771.

Life-size, almost full-length. She is seated with her right arm resting on what appears to be the trunk of a tree; a book is held in her left hand with the thumb between the pages. She wears a dark blue low-necked gown with white lawn undersleeves finished with double ruffles just below the elbows. Four rows of pearls are about her throat and a string of pearls falls over her left shoulder to the bust, where it holds a sheer scarf, edged with gold, which is draped over the

MRS. SARAH PRINCE GILL

BY

JOHN SINGLETON COPLEY

(CATALOGUE, NO. 12)

left arm. The background is grayish, and at the right there is a tree in the middle distance with blue hills beyond.

This picture belonged in 1873 to a relative, Mrs. Mary Barron (White) Pratt, and later to R. M. Pratt of Boston. It is described by Bayley, p. 40. A crayon portrait of this lady is also in existence.

Oil on canvas: H. 50; W. 40.

Lent by the Rhode Island School of Design of Providence.

13. MRS. REBECCA BOYLSTON GILL, by JOHN SINGLETON COPLEY.

Rebecca Boylston, daughter of Thomas Boylston (died 1739), was born December 7, 1727, and the records of the New Brick Church, Boston, show that she was baptized there December 10th. She became the second wife of Moses Gill, August 13, 1773.

Life-size, to the knees. She stands near a vase containing a lily with numerous leaves and flowers. Her left hand rests on the edge of the vase and in the right she holds a branch with two lilies. Her dark hair is dressed high with a scarf of reddish brown,

dotted with gold, fastened at the top with a string of pearls; the scarf falls over the right shoulder and partly covers the arm. Her dress is of blue satin trimmed with bands of red velvet embroidered in gold at the waist and around the bosom, where there is a point lace ruffle. A crimson drapery hangs over the back of the dress and falls in front over the left arm. At the right there is a pillar, and beyond is a landscape background with a portion of a tree in the middle distance at the left and a glimpse of sky.

This picture belonged in 1873 to a relative, Mrs. Mary Barron (White) Pratt, and later to R. M. Pratt of Boston. There is another portrait of this lady, painted in oil, and signed in monogram with the date 1757, which, together with a crayon of Governor Gill's first wife, belonged in 1873 to Mr. Boylston of Princeton, Mass. Described in Bayley, p. 41.

Oil on canvas: H. 49⅞; W. 39¾.

Lent by the Rhode Island School of Design, Providence.

MRS. REBECCA BOYLSTON GILL

BY

JOHN SINGLETON COPLEY

(CATALOGUE, NO. 13)

MRS. ROBERT HOOPER, by JOHN SINGLETON COPLEY.

Ruth Swett, daughter of Joseph Swett of Marblehead, was born January 18, 1718 or 1719. On September 10, 1735, she became the second wife of Robert Hooper, a merchant of Marblehead, popularly known as "'King Hooper." She died March 25, 1763.

Life-size, to below the knees. She is seated full front, with the face slightly turned to the left; her left arm rests on a marble-topped table, part of which shows at the right of the picture. She wears a brown silk gown trimmed with white lace; a white fichu is crossed high at the neck, and about her throat are five rows of pearls; a dull violet cloak edged with white swansdown is about her shoulder. On her left hand she wears a white silk mitten and its mate is held in that hand; the right hand rests in her lap. On her dark hair there is a white lace cap. The background consists of a dark red curtain which is draped with a cord and tassel around a column.

This picture was bought by James Lenox, December 7, 1864, from a granddaughter of the artist and was given by him to the City

with the balance of his gallery in 1870. Described by Bayley, p. 60; illustrated in the Hooper Genealogy compiled by Charles H. Pope and Thomas Hooper, 1908, p. 109.

Oil on canvas: H. 50; W. 39½.

Lent by the New York Public Library; Astor, Lenox, Tilden Foundation.

15. REV. JOHN OGILVIE, by JOHN SINGLETON COPLEY.

John Ogilvie was born in New York City in 1722. He was graduated from Yale in 1748, and the following year began work as a missionary to the Indians. He was chaplain of the Royal American regiment during the French and Indian wars. In 1764 he was appointed assistant minister in Trinity Church, New York, which post he held until his death, November 22, 1774.

Life-size, to the knees. He is seated with his body turned to the left and the face full front. On a small table before him is an open Bible, the leaves of which are held between the fingers of his left hand, while the right is extended above the book. He wears a full white wig and his gown and bands.

Dunlap, in his History of the Arts of Design, mentions this as one of the portraits painted by Copley during his visit to New York in 1773.

Oil on canvas: H. 50; W. 40¼.

Lent by The Corporation of Trinity Church of New York.

16. COLONEL EPES SARGENT, by JOHN SINGLETON COPLEY.

Epes Sargent was born in Gloucester, Mass., July 12, 1690; he married first, Esther MacCarty of Roxbury; and second, Catharine, widow of Samuel Brown of Salem, a granddaughter of Gov. Joseph Dudley and daughter of John Winthrop. He died at Salem, Mass., December 6, 1762. He was a prominent merchant and held a colonel's commission under King George II.

Life-size, almost to the knees. He stands full front with his right elbow on the base of a column and the hand spread on his chest, showing the entire back of the hand; the left hand is in his side pocket. He is dressed in a single-breasted coat of drab broadcloth buttoned up to the throat, with a narrow

white neckcloth, and broad white linen ruffles at the wrist. A strip of gold lace on the waistcoat shows where the lower part of the coat is open. He wears a light curling powdered wig just reaching the shoulders. A tree is in the background at the right.

In 1873 this portrait and the two following belonged to a descendant, John James Dixwell of Boston. It is described in Bayley, p. 87. The frame is from a design by Paul Revere. It was included in the Hudson-Fulton Celebration Exhibition at The Metropolitan Museum of Art in 1909.

Oil on canvas: H. 49¾; W. 40¼.

Lent by Mrs. George H. Clements of New York.

17. EPES SARGENT, JR., by JOHN SINGLETON COPLEY.

Epes Sargent, Jr., was born in Gloucester, Mass., February 17, 1721, and was the first child of Epes Sargent and Esther MacCarty. He married Catherine Osborne of Boston in 1745. He was a prominent merchant, and remained a Loyalist during the Revolution. He died at Gloucester in 1779.

Life-size, to the knees. He is standing with his right elbow resting on the base of a square column, the hand falling in front; the left hand just touches the top of a balustrade at his side. He wears a single-breasted coat and waistcoat of drab broadcloth, the waistcoat being buttoned to the throat and the coat open, with white neckcloth and full white ruffles at the wrists; he has a powdered wig. The background is dark, with a fluted column at the left almost concealed by the heavy folds of a dark red curtain.

In 1873 this portrait belonged to a descendant, John James Dixwell of Boston. It is described by Bayley, p. 88.

Oil on canvas: H. 50; W. 40¼.

Lent by Mrs. George H. Clements of New York.

18. MRS. EPES SARGENT, JR., by JOHN SINGLETON COPLEY.

Catherine Osborne, born November 6, 1722, was the fifth child of the Honorable John Osborne of Boston, a member of the Governor's Council. She married Epes Sargent, Jr., May 20, 1745, and died at Gloucester, Mass., February 7, 1788.

Life-size, to the knees. She is standing with the figure turned to the right and the face front and seems ready to mount a horse. She wears a blue riding habit trimmed with a white satin collar and cuffs embroidered in gold; a black ribbon is tied about her white neck ruff; a small pink-violet bow is on her smoothly drawn dark hair. Her hands are crossed before her, the right one holding a riding whip that rests on her shoulder; in the other hand is a black hat with a long white plume. A corner of a stone building forms the background at the right and back of the figure, while at the left water is flowing into a fluted basin; trees and blue sky beyond.

In 1873 this portrait belonged to a descendant, John James Dixwell of Boston. It is described by Bayley, p. 89.

Oil on canvas: H. 50¼; W. 40. Signed at lower right: John S. Copley pin. 1764.

Lent by Mrs. George H. Clements of New York.

MRS. EPES SARGENT, JR.

BY

JOHN SINGLETON COPLEY

(CATALOGUE, NO. 18)

19. SAMUEL PHILLIPS SAVAGE, by JOHN SINGLETON COPLEY.

Samuel Phillips Savage was president of the Board of War of the Colony of Massachusetts and Moderator of the public meeting held in the Old South Church in Boston which preceded and led up to the historical incident known as the Boston Tea Party. He was a resident of Weston, near Boston, where he died in 1797.

Life-size, almost full-length. He is seated in front of a mahogany table, only part of which shows at the right, and holds a quill pen in his right hand, which rests upon an open book that is propped up by two closed books; his left hand is raised with the index finger resting against his cheek. He wears a dark brown suit relieved only by one gold buckle above the black stockings; a white neckcloth is closely knotted at the throat and the white undersleeves are caught with narrow linen bands. He wears a full white wig. The background is dark and immediately back of the figure is a dark green curtain draped with a cord and tassel.

The picture was exhibited at the Boston Museum of Fine Arts, in 1877. It is listed in

Bayley, p. 92, where the following bill is reprinted:

Boston, December 1st, 1764.

Received of Samuel Phillips Savage, Esq., Six pounds thirteen shillings and fourpence, which is the balance in full for two portraits, one of his Lady, the other of himself.

JOHN S. COPLEY.

Oil on canvas: H. 40; W. 50½.

Lent by John Richard Savage of Garden City, N. Y.

20. GOVERNOR GEORGE SCOTT, by JOHN SINGLETON COPLEY.

George Scott was born in 1727. He was Governor of the Island of Dominica (or the Granades) in the West Indies. He married Mary Erving of Boston, daughter of the Honorable John Erving. A portrait of Lady Scott (Mary Erving), by Blackburn, was shown in the Hudson-Fulton Exhibition.

Life-size, to the knees. He is standing with his right hand resting on his hat and his musket, powder-horn, and belt are at his side; his left hand is on his hip. He has dark brown hair. He wears a red coat faced with

SAMUEL PHILLIPS SAVAGE

BY

JOHN SINGLETON COPLEY

(CATALOGUE, NO. 19)

buff, a buff waistcoat and trousers, and a black stock fastened close about his neck. Dark background with a glimpse of landscape at the right.

This portrait is supposed to have been painted about 1755. It was presented to General Winslow, Commissary General of the Continental Army, an intimate friend of Governor Scott. In 1873 it belonged to J. F. Trott of Niagara Falls. It is in its original carved frame. Described by Bayley, p. 92.

Oil on canvas: H. 50; W. 39¾.

Lent by "The Brook" of New York.

21. ISAAC SMITH, by JOHN SINGLETON COPLEY.

Isaac Smith, a merchant of Boston, was born in 1719, and died in 1787.

Life-size, almost full-length. He is seated with the face and figure turned to the right and his legs crossed. His left hand rests on a letter that lies near an inkstand and a quill pen on a table at the right. The chair on which he is seated is of mahogany in the style

of Chippendale. The background is dark and a dull blue-green curtain is draped at the right.

This picture is supposed to have been painted in 1769. In 1873 it belonged to Thomas C. Smith of Boston. Described by Bayley, p. 95.

Oil on canvas: H. 49¼; W. 39½ (sight).

Lent by William Smith Carter of New York.

22. MRS. ISAAC SMITH, by JOHN SINGLETON COPLEY.

Elizabeth Storer was born in 1726, married Isaac Smith in 1746, died in 1786.

Life-size, to below the knees. She is seated in an arm-chair upholstered in yellow brocade; the figure is turned to the left and the face three-quarters front. She wears a blue satin dress and a crimson cloak lined with green; white under sleeves reach to the elbows and are finished with ruffles. Four strings of pearls are about her neck and a single strand is twisted in her dark hair. Her hands are folded in her lap, the left one holding a bunch of light green grapes.

A dark wall forms the background, and through a window at the left is seen a landscape with two large tree trunks.

In 1873 this picture belonged to Thomas C. Smith of Boston. Described by Bayley, p. 96.

Oil on canvas: H. 49½; W. 39¾ (sight).

Lent by William Smith Carter of New York.

23. MRS. GULIAN VERPLANCK AND HER GRANDSON GULIAN McEVERS, by JOHN SINGLETON COPLEY.

Mary Crommelin was born July 12, 1712, and on September 8, 1737, married Gulian Verplanck. She was the mother of Mary Verplanck, who, in 1763, married Charles McEvers, and, according to the inscription on the back of the picture, the child is her grandson, Gulian McEvers.

Life-size, to below the knees. She is seated in a red brocaded chair with her face slightly turned to the left; her right hand rests on the shoulder of the child who is standing at her knee and her left hand holds her gown.

She wears a deep cream satin dress with a black lace shawl over her shoulders and crossed on her breast; above this is a white kerchief; on her brown hair is a white cap which is tied under her chin. The child wears a white dress with a blue sash and a hat trimmed with a blue feather; in his right hand he holds a pair of heavy rimmed spectacles, and the left hand rests on the grandmother's wrist. The background is dark, with a red curtain draped at the left.

Anne Verplanck married, in 1760, Col. Gabriel Ludlow, and this portrait descended from the subject's grandson, Gulian Verplanck Ludlow, to his son, Robert Henry Ludlow, of Westchester, N. Y., whose daughter, Katherine Ludlow Searing, is the present owner. Listed in Bayley, p. 101.

Oil on canvas: H. 50; W. 40.

Lent by Mrs. Peter J. L. Searing of New York.

WILLIAM BOWDOIN

BY

ROBERT FEKE

(CATALOGUE, NO. 24)

24. WILLIAM BOWDOIN, by ROBERT FEKE.

William Bowdoin was born in Boston, June 14, 1713 and died at Roxbury, Mass., February 24, 1773. He was a grandson of Pierre Baudouin, who on account of religious persecution fled from France in 1686 with his wife and children; he landed at Casco, now Portland, Me., and later settled in Boston. William Bowdoin was a brother of James Bowdoin, Governor of Massachusetts from 1785 to 1786, for whom Bowdoin College was named.

Life-size, to the knees. He is standing with face and figure slightly turned to the left; his right arm rests on a low wall and a gold-headed cane with a blue ribbon is between his fingers; his left hand is on his hip and holds back the gray coat, showing a pink waistcoat elaborately trimmed with gold lace; there are white linen ruffles at the wrists and throat. His hair is curled and powdered. A rock and tree form the background at the right and back of the figure; mountains and sky show above the wall at the left.

This portrait was painted at Newport, as

was that of Governor James Bowdoin by Feke which also belongs to Bowdoin College. It is illustrated in Updike 1:378.

Oil on canvas: H. 50⅛; W. 40. Signed at lower left: R. F. Pinx 1743.

Lent by Bowdoin College, Brunswick, Me.

25. REV. COTTON MATHER, by PETER PELHAM(?)

Cotton Mather, a son of Increase Mather, was born in Boston, February 12, 1663. He was graduated from Harvard in 1678, and in 1684 was ordained colleague pastor of the North Church in Boston, in connection with his father; his life ministry was spent in that pulpit. He died February 13, 1728. His literary life was one of the most remarkable of his day; he wrote three hundred and eighty-one volumes, but perhaps the best known is his compilation of Essays to do Good.

Life-size, to the waist, in an oval. He wears a full curled wig and his robes and bands.

The attribution of this portrait to Peter Pelham rests on its similarity to the engraved portrait of the Rev. Cotton Mather which

REV. COTTON MATHER

BY

PETER PELHAM?

(CATALOGUE, NO. 25)

is dated 1727 and inscribed "P. Pelham ad vivum pinxit, ab origine fecit et excud."

This engraving is perhaps the first mezzotint produced in America. There is a copy in the Print Department of the New York Public Library and it is reproduced in Isham's American Painting (p. 21) as well as in numerous historical and religious publications. Twelve facsimiles of Pelham's engraving were issued in 1901 by The Pelham Club of Boston.

Oil on canvas: H. 30; W. 25.

Lent by the American Antiquarian Society of Worcester, Mass.

26. REV. JAMES MACSPARREN, by JOHN SMIBERT.

James MacSparren was of Scotch ancestry, but was born in Ireland September 10, 1693. He studied at the University of Glasgow, became a Presbyterian minister, and went to New England in 1718 but remained only a short time. As a missionary of the Society for the Propagation of the Gospel he was sent to Saint Paul's Church at Narragansett, R. I., where he arrived April 28, 1721.

He was minister of Saint Paul's for thirty-seven years and died at his home in South Kingston (near Narragansett) December 1, 1757. Dr. MacSparren's diary forms the basis of Updike's book on The History of the Church in Narragansett.

Life-size, to the waist, in an oval; the head and figure are turned slightly to the right. He is dressed in his robes and bands.

This portrait was probably painted in Dr. MacSparren's house at Narragansett in 1729, during the time that Smibert and Dean Berkeley stayed there (see Updike 1:223). It belonged, in 1847, to the family of Frederic Allen, of Gardiner, Me., Mrs. Allen being the great-niece of Mrs. MacSparren. Charles Edward Allen, a son of Frederic Allen, gave the portrait to Bowdoin College. It is illustrated in Updike, 1:31.

Oil on canvas: H. 29¾; W. 24⅞.

Lent by Bowdoin College, Brunswick, Me.

27. SIR WILLIAM PEPPERRELL, by JOHN SMIBERT.

William Pepperrell was born at Kittery, Me., June 27, 1696. His father had one of the

REV. JAMES MacSPARREN

BY

JOHN SMIBERT

(CATALOGUE, NO. 26)

most important mercantile houses in New England and the son became a member of the firm at an early age. He was appointed a representative from his native town to the Massachusetts legislature and was made commander of the army that attacked the French fortress of Louisburg which surrendered to him June 17, 1745. He entertained lavishly and his home was the meeting-place for the distinguished men of the day. He died at Kittery, July 6, 1759.

Life-size, to below the waist. He is standing with the face and figure turned slightly to the left; a baton is held in his right hand and the left holds back the coat at the hip with his black cocked hat held under the arm. He wears a dark blue coat elaborately trimmed with gold lace, a red waistcoat also trimmed with gold lace, and there are white linen ruffles at the wrists and at the neck. He has a full curled and powdered wig. At the lower left corner of the picture there is a diagram inscribed "Plan of ye City and Fortress of Louisburg." The background consists of a square column at the right; a harbor with vessels and a cloudy sunset sky are at the left.

Three portraits of Sir William Pepperrell are known. One by an unknown artist was destroyed by fire in New York in 1883, the Essex Institute of Salem possesses a full-length, and the third and most important is the one shown here. It was evidently painted after the victory of Louisburg in 1745 and is referred to in a letter dated 1751, which is still extant. It remained in the family until 1815, when it was given to a member of the Sheafe family in return for many favors. They lent it to the Athenæum at Portsmouth until 1864, when Mrs. James Sheafe presented it to Mrs. Mary Pepperrell Sparhawk (Jarvis) Cutts, a great-great-granddaughter of Sir William, wife of the Hon. Hampden Cutts and mother of the present owner. (See Pepperrell Portraits by C. H. Cutts Howard, Essex Institute Historical Collections, 1894, p. 57.)

Oil on canvas: H. 49¾; W. 39¾.

Lent by Mrs. Underhill A. Budd of New York.

SIR WILLIAM PEPPERRELL

BY

JOHN SMIBERT

(CATALOGUE, NO. 27)

28. REV. JOSEPH SEWALL, by JOHN SMIBERT.

Joseph Sewall was born August 26, 1688. He was the son of Judge Samuel Sewall and his wife, Hannah Hull, a daughter of John Hull, the first mintmaster of Boston and one of the prominent silversmiths of his day. Joseph Sewall was graduated from Harvard College in 1707 and was ordained pastor of the Old South Church, Boston, in 1713. He was a rigid Calvinist. In 1724 he was elected president of Harvard College but declined the position. His generosity to poor students, his large gifts to the library of Harvard College, and his general benevolence procured him the title of "the Good." At his death, June 27, 1769, he had been associated with the pastoral work of the Old South Church for fifty-six years.

Life-size, to the waist, in an oval. He is shown as a young man with his brown hair falling to his shoulders. He is dressed in his robes and bands.

A mezzotint engraving after this portrait is inscribed: J. Smibert pinxit, P. Pelham fecit. The portrait is included in the list of portraits by Smibert published in the Proceed-

ings of the Massachusetts Historical Society for 1878, when it belonged to his descendants, the Salisbury family of Boston. It was inherited by the present owner from Miss Salisbury, a cousin.

Oil on canvas: H. 30; W. 25.

Lent by Professor Theodore S. Woolsey of New Haven, Conn.

REV. JOSEPH SEWALL

BY

JOHN SMIBERT

(CATALOGUE, NO. 28)

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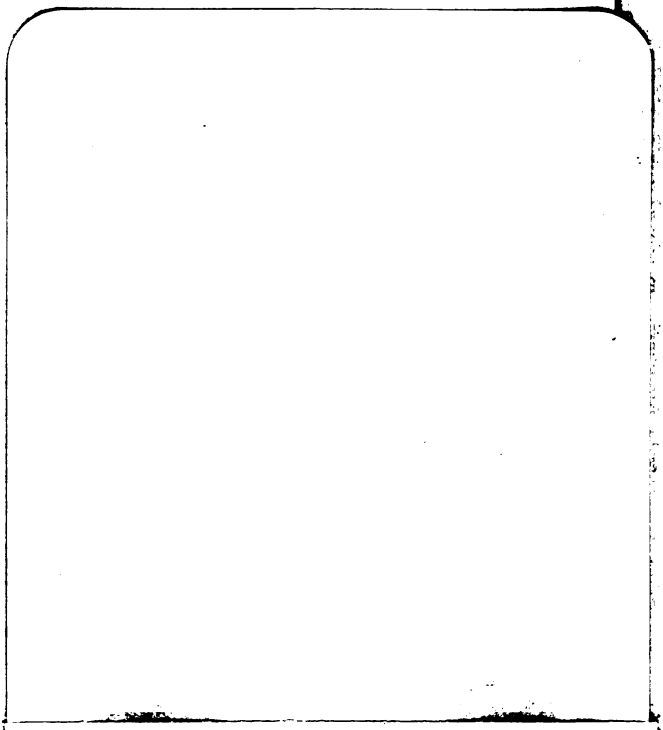

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